

Alabastine

HOME COLOR BOOK



Alabastine Company
Grand Rapids, Mich.



STRAWN DRUG STORE,
DEALER IN
DRUGS, PAINTS, OILS, VARNISHES
WALL PAPER AND SUNDRIES
MORRIS, - ILLINOIS

A Message from the President to Parents and Children

The Alabastine Company, for half a century, has been intimately associated with the beautiful in home and building decoration. The art of tinting interior walls attractively has been studied during this time in all its charming ramifications. The necessity for harmonizing tints and drapes as backgrounds for beautiful objects of furniture should be apparent to all. Warm color effects should be judiciously counterbalanced with cool color effects for soothing, home-like atmosphere and artistic loveliness. Popular increase of that delicate sense of the appropriate and the beautiful will not come from ignoring art. It will develop out of cultivating in every possible way the natural leaning of children to draw or color their MARVELOUS little pictures which every parent loves and understands. All children like to dabble with color and should be encouraged to do so.

In practically every school throughout the country, the value of some instruction in drawing and color work is recognized as a powerful factor in children's cultural growth, in their acquiring understanding and appreciation of beautiful things, and countless thousands of children are benefited by the glimpse they get at school of art's charming purpose.

A million or more homes from which those children come and thousands of their school buildings are decorated with beautiful, sanitary Alabastine, as are also public buildings of every kind, churches, theatres, etc.

In addition to this, for some time, we have been supplying Alabastine Dry Positive Colors for large expression work, easel painting in kindergartens and primary grades, and for posters and stage settings in higher grades. Art

supervisors, teachers, and school boards in many cities have recognized the value of Alabastine Positive Colors and have created a demand which is rapidly growing and spreading in primary schools throughout the country.

Therefore, the Alabastine Company thought it would be fitting and proper to go to considerable expense to prepare a drawing or color book that could be distributed free to children — that would be instructive, correct, — and foster in them a sense of art in a practical way. In working on this book we kept in mind the idea of giving children a good and varied insight into the colorful possibilities of interior tinting with Alabastine, and, at the same time, some experience in lettering, shading, and coloring on their own initiative.

We believe that every child who colors and shades the outlines in the Alabastine Home Color Book will be benefited thereby, and we believe that parents will be benefited by familiarizing themselves with the basic facts of color harmony simply set forth in this book so they can intelligently look over their children's work and constructively criticize the finished product.

With all best wishes for happy hours spent on this instructive, good clean fun, and with the friendliest feeling, I am

Sincerely yours,
THE ALABASTINE COMPANY
Victor M. Tutthill
President.

A Color Book by Alabastine

Directions for Children and Parents

An outfit of water colors and brushes or crayons may be obtained from most ALABASTINE dealers or any dealer in artists' materials. A box containing 8 or 10 colors is best for a beginner. The following are useful colors for work in a drawing or color book:

CRIMSON LAKE
VERMILLION

EMERALD GREEN
PRUSSIAN BLUE
ULTRAMARINE

LIGHT RED
YELLOW

Never leave brushes in water. They must be washed clean and dried after use. With plenty of color in your brush, try first on spare paper to see that your brush is not too wet or too dry.

Always begin at the top and color downwards, from your left to your right.

A hard line or the edge of a color may be softened by a clean damp brush.

RED, BLUE, and YELLOW are primary colors and cannot be made by mixing.

ORANGE, PURPLE, and GREEN are secondary colors made by mixing primary colors as follows:

For ORANGE mix RED and YELLOW.

For GREEN mix YELLOW and BLUE.

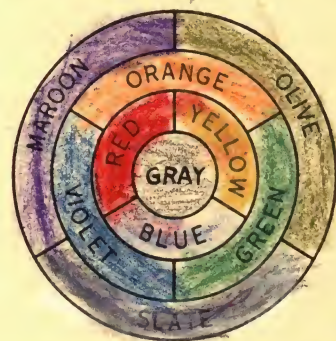
For PURPLE mix RED and BLUE.

For GRAY mix all three primary colors.

ULTRAMARINE is the purest Blue, but it does not mix as well as PRUSSIAN BLUE. It is useful for gray shades, however.

The colors of the spectrum from Yellow, through Orange and Red to Violet are **warm**; while those from Yellow, through Green and Blue, are **cool**.

All cool colors to serve as shadows to warmer colors should be laid on first, and generally warm colors over cool should be the rule. Blue is a very cool color. Lake is a cooler Red than Vermilion or Light Red. Orange is the warmest color and Blue is the coolest. Red and Yellow are warm in proportion as they approach the Orange tint.



THE COMBINATION OF COLORS
At the center of the diagram the combined primary colors, Red, Yellow, and Blue, form Gray. In the outer circles Red and Yellow form Orange, Yellow and Blue form Green, Green and Orange create Olive, and so ad infinitum.

Each secondary color is complementary to the primary colors from which it is formed. Secondary colors, in turn, form other complementary combinations; Orange and Green form Olive; Green and Violet produce Slate; Violet and Orange make Maroon; and these intermediate colors can be mixed in turn to form Sage, Tan and Taupe and various other combinations.

If equal parts of a color and its complement are mixed, the result will be Gray. If the proportions are unequal, the predominating color is "grayed" or neutralized, that is, softened in tone.

This matter of grayed colors in connection with home decoration is a most important one, for in interior decoration pure colors must be used sparingly, and the more a color is grayed, the larger amount of it can be used. Pure Green is an impossible color for the walls of a room, but by being sufficiently "grayed" with its complement, Red, it becomes softened into a pleasing "Gray Green" or Sage Green. A very small amount of pure red, such as a little vase, could be used in such a room, but a grayed or dull red could be used in much larger amounts.

Alabastine

FACTS

Sold only in 5-pound
packages with red trade-
mark, cross and circle.

A dry powder ready to mix
with cold or warm water, one
minute and it's ready to use.

Comes in white and 20 colors, *numbered, easy to select from color card.* Any tone possible by intermixing. *Only wall brush and pail* needed. Ideal for all interior *surfaces ~ plaster, wallboard,* brick, cement or canvas.

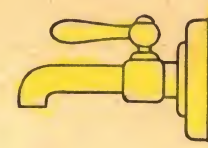
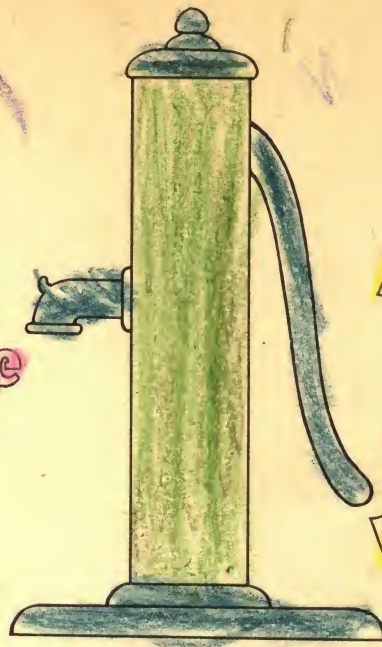
Children may shade or color these letters neatly. And be sure to show mother and daddy what a good lettering artist you are!

These lines are to help you in free-hand outlining the letters to the left. When you have done this, you may shade or color your own letters neatly, too.

These outlines may be colored as the children think best. Any colors will do for lettering. BE NEAT!



This is the
Wall Brush
You need
to apply
Alabastine
with




Alabastine
is mixed
with cold or
warm water


All you need
is a Pail-



Try your hand at card-coloring



Have YOU Tried
Alabastine
The Sanitary
Wall coating?



To Mix Alabastine in

Lightly shade the background and then fill in the letters with black.
Be sure to color the Alabastine trade-mark, the cross and circle,
in RED.

Alabastine

FACTS

A uniform, durable wall coating with a 50-year reputation for excellence. *Has no equal. It is not kalsomine. Alabastine is sanitary, beautiful, inexpensive, non-fading. Covers more wall per pound than any other finish. It won't rub off if properly applied; but washes off easily when change desired. A package covers about 350 sq. feet of smooth wall. Sold in 30,000 stores.*

These letters should also be shaded or colored neatly. Be sure to show mother and daddy what NEAT work you can do!

Ability to free-hand outline letters will be helpful on many occasions during your school years and afterwards. When finished, you may shade or color your own lettering.

"I used Alabastine on two rooms and am highly pleased. Alabastine is certainly O. K." (Signed) G. G. Mason, Margerum, Alabama.

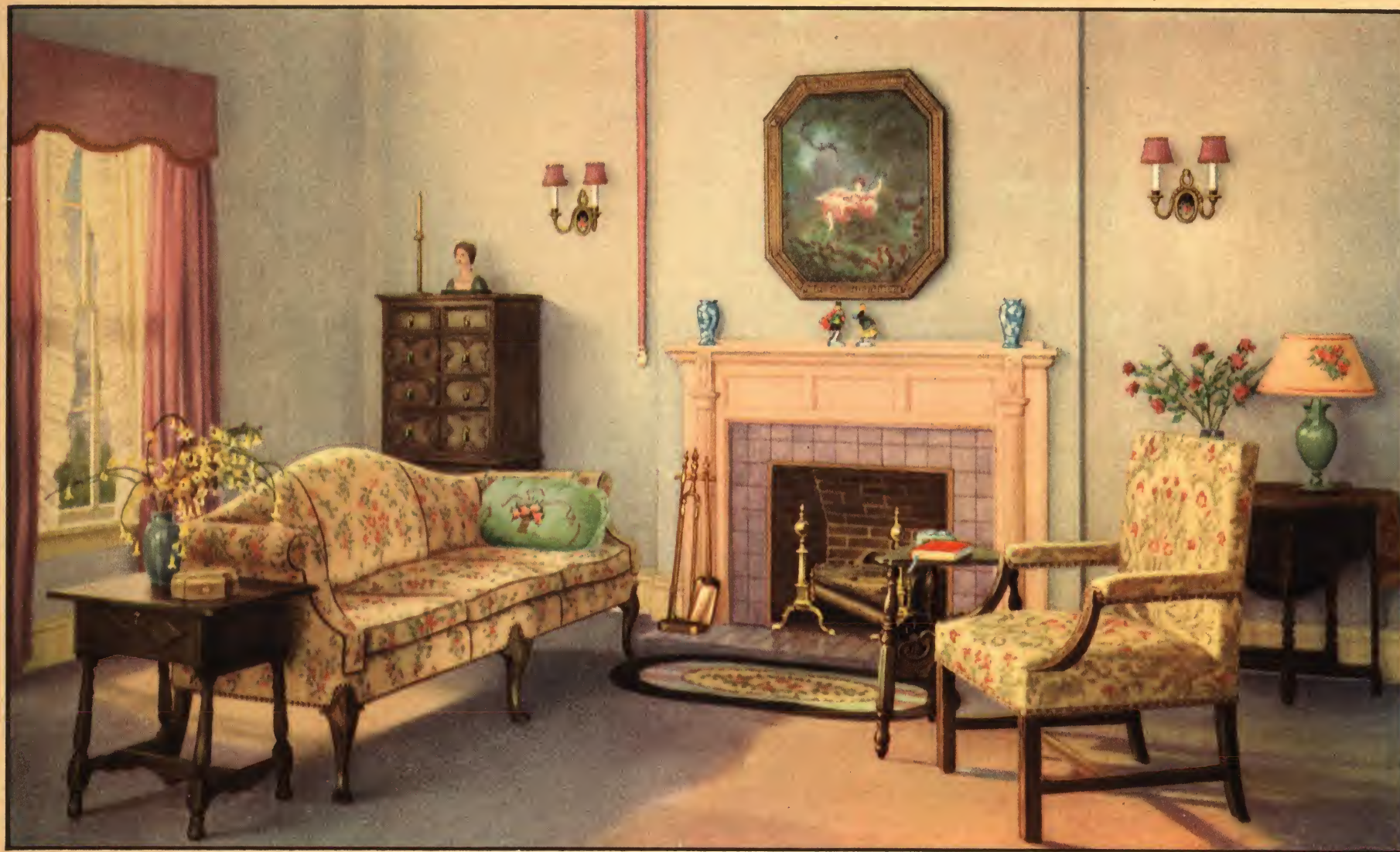


What a really livable room this is. Rug, upholstery, ornaments and lamp blend in pleasing fashion with the multi-colored stone of the fireplace, the key to this color situation. Note the sympathy of tone between fire place, walls and beamed ceiling, the whole complemented effectively by the color decisiveness of furniture and book shelves.



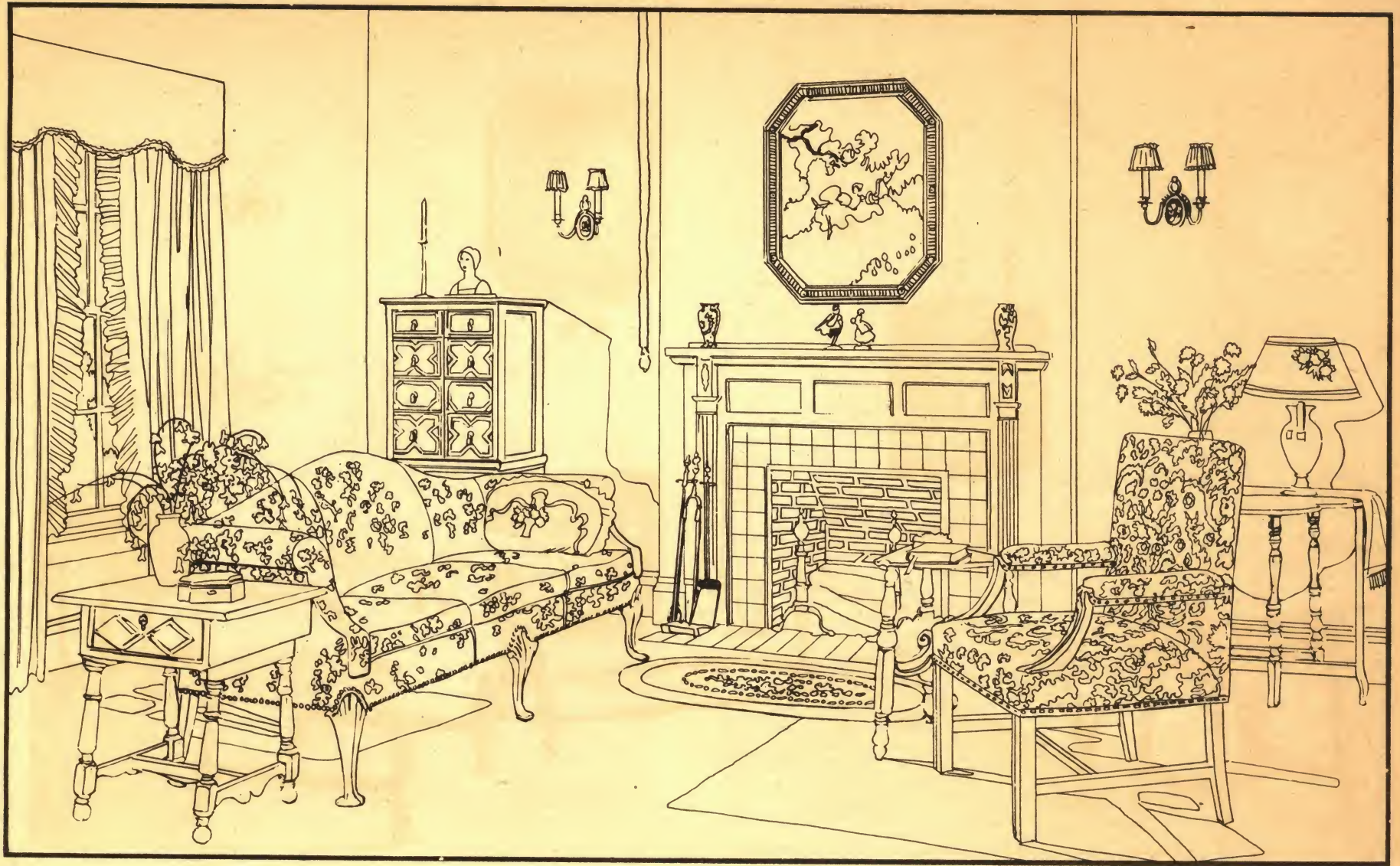
After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

"The house was for sale a year. I sold it a few days after decorating for one thousand dollars more than I could get before. Everybody was pleased with it. Thanks." (Signed) E. J. Eastman, Sacramento, Calif.



Softened bluish gray walls make a fitting background for the luscious coloring of this beautifully balanced, gay, livable room. Mulberry velvet over-curtains, candle shades and old rose bell rope all tone in with the bluish wall tints. The lively jade green in cushion, picture and lamp-base form contrasting color accents.

"Have had splendid success with Alabastine. Like especially the soft velvety texture of the walls.
Would accept no substitutes. Many thanks to you." (Signed) Mrs. T. Quillinan, Chicago, Ill.



After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

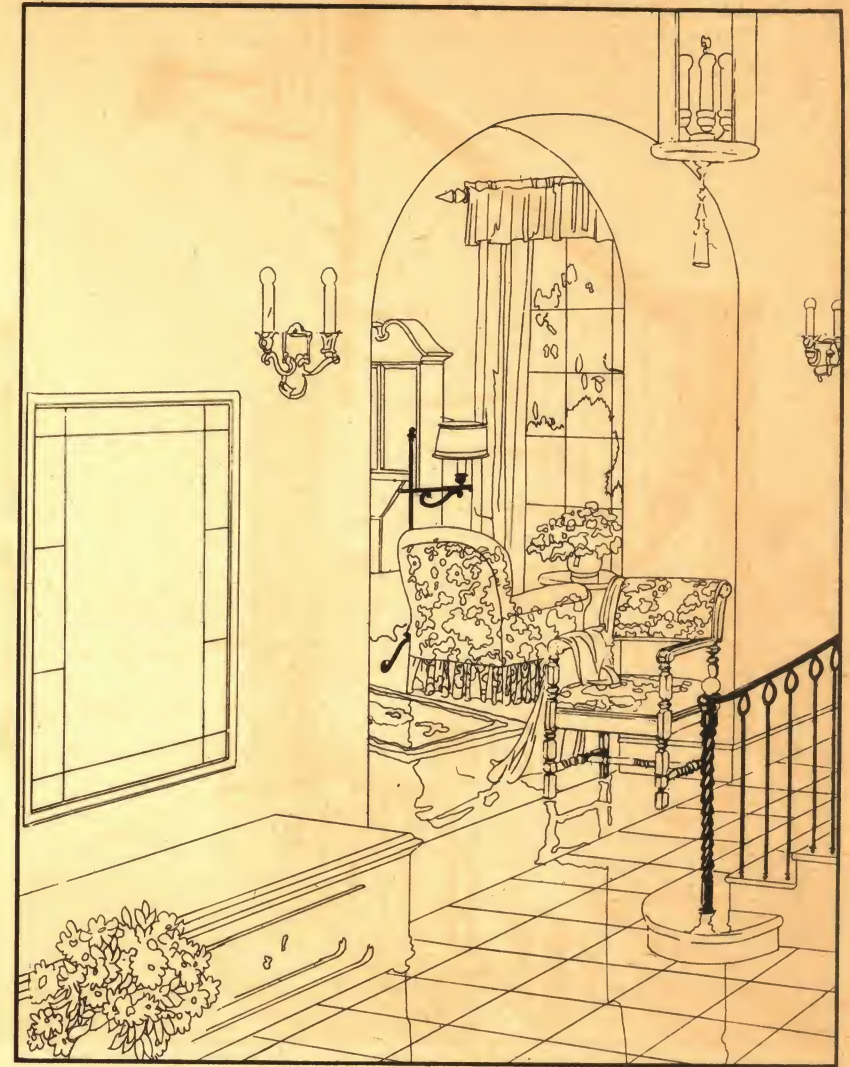
"The little color card is exactly the color we wanted and I am glad that it will harmonize with the dark oak woodwork, for the rooms are large and it would take some time to do them over. This is the first time I have ever asked for suggestions, but your promptness, courtesy and willingness have been greatly appreciated and I shall not hesitate to call on you again." (Signed) F. W. Shelford, Los Angeles, California.



This traditional Colonial mahogany-and-white staircase, more correctly and pleasingly adapted to cream white and brown mahogany has wall tints that strike a harmonious medium between the two, made possible by combinations of ALABASTINE. This harmony is emphasized by the gate-leg table and the warm golden color of the lamp and shade, and brightened and made interesting by the blending softness of a gray-green carpet on floor and stairs that give life and piquancy to the whole.

After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

"We were so pleased with Alabastine and followed your splendid suggestions—we are particularly fond of the shades of tan for the dining and living rooms—the grays and rose for bedrooms. Thanking you so kindly." (Signed) Mrs. Henry Duch, Council Bluffs, Iowa.



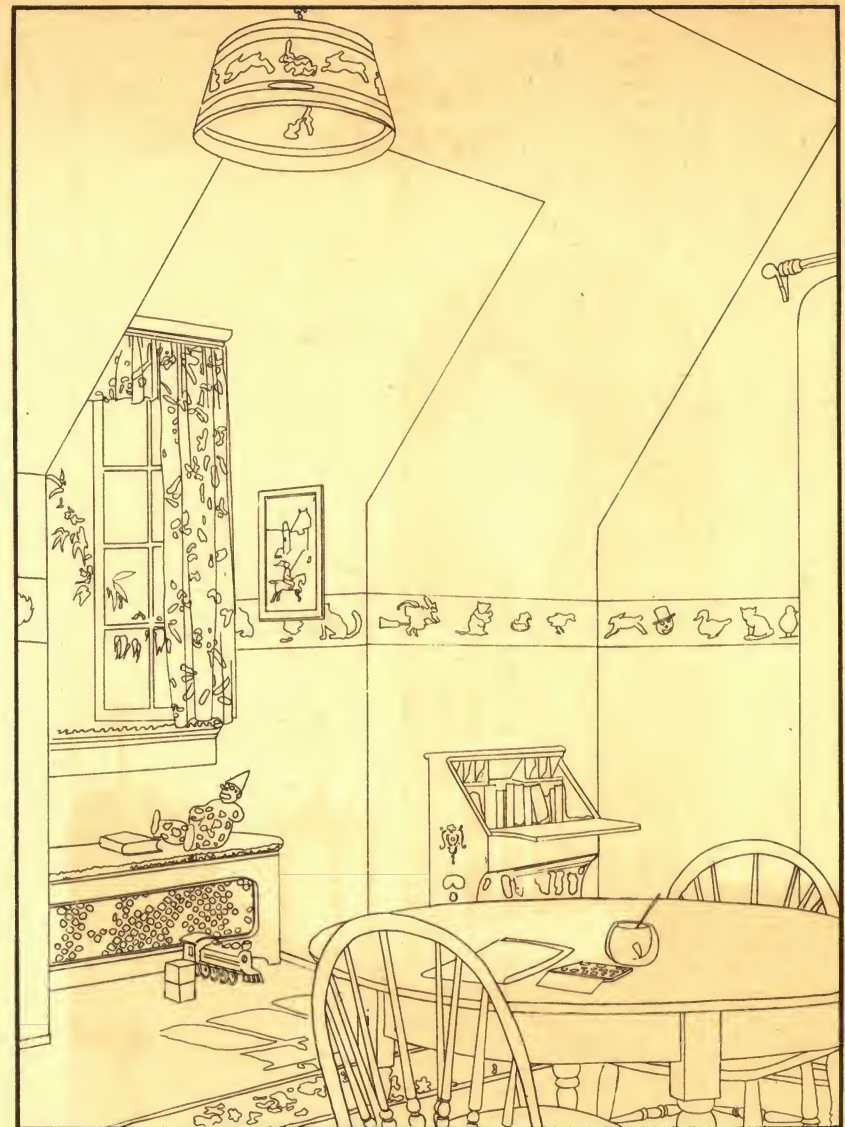
Cheerful rustic tan walls as a background in this lovely hall are a perfect accompaniment for the dignified black and white of the floor and the black of the wrought iron staircase balustrade. The same tasteful degree of color harmony greets the eye as one gazes through the charming arched entrance to the room beyond.

After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

"I like Alabastine very much. Am going to use it in every room in my house. It is much cheaper than paint and more sanitary than wall paper, especially where children are." (Signed) Mrs. Louis Esposito, Clinton, Connecticut.



In this child's room the sanitary durability of Alabastine is available without sacrifice of beauty. Note how the red table and dash of color in curtains harmonize with the floor covering and contrast perfectly with the bright coolness of the walls, resulting as a unit in appropriate warmth and cleanness so desirable in the nursery. The animal lamp shade and stencil lend intimacy distinctly appealing to the child thought.



After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

"Just to let you know what your letter with information, etc., caused us to do. We have purchased twenty-five packages of Alabastine and we are very well satisfied. Until we heard from you, we could not decide whether to get Alabastine or a cheaper preparation. Thanking you." (Signed) A. M. Donald, Yuma, Colorado, P. O.



In this room complementing happy warmth of peach walls and ceiling we have the darker harmonizing furniture and floor covering with a dash of emphasis here and there in shades, pillows and upholstery. What a beautiful frame the perfectly correct drapes afford as one looks beyond their friendly folds, by the French door and balustrade at the summer sky and foliage outdoors. Who could not rest peacefully in such tasteful surroundings.



After coloring the outline, children may copy the lettering to the left with pen and India ink or good pencil. It will be good practice.

"I have just completed two rooms in Alabastine and am more than pleased with the results. The ease with which Alabastine can be applied is wonderful, and the results that can be obtained by an amateur are gratifying. Your stencils impressed me as being a very fine idea to give a finish to the job. I notice in your chart you speak of a 'free stencil offer.' Would you kindly inform me as to what this is, and give me particulars." (Signed) Rev. Herman Bielenberg, Abita Springs, Louisiana.



A perfect harmony of color. Note how the mahogany table and door tend to complement the green of the walls and ceiling and how the beamed ceiling tones their gayness and the cheerfulness of the curtains. Well chosen table lamp, chairs and rugs result in a room of appealing charm.

Alabastine

Color the outline, copy the type with pen or pencil, and shade the word ALABASTINE neatly or color it as you think best.

"I have enough samples of Alabastine for only one county—would appreciate it if I could get a lot more. I need these right away. The women seem pleased to get these good suggestions for their club meetings."

(Signed) Gladys E. Thompson, Home Demonstration Agent, Milbank, South Dakota.

Color's Liven Up Your Home

Shade or color the above lettering in your neatest, most attractive style.



This is just the way the Alabastine trade-mark looks on each 5-lb package.

Mixed in One Minute
With Cold Water. Ready
to Apply Immediately



Copy this, free-hand,
in the square in upper
right corner.

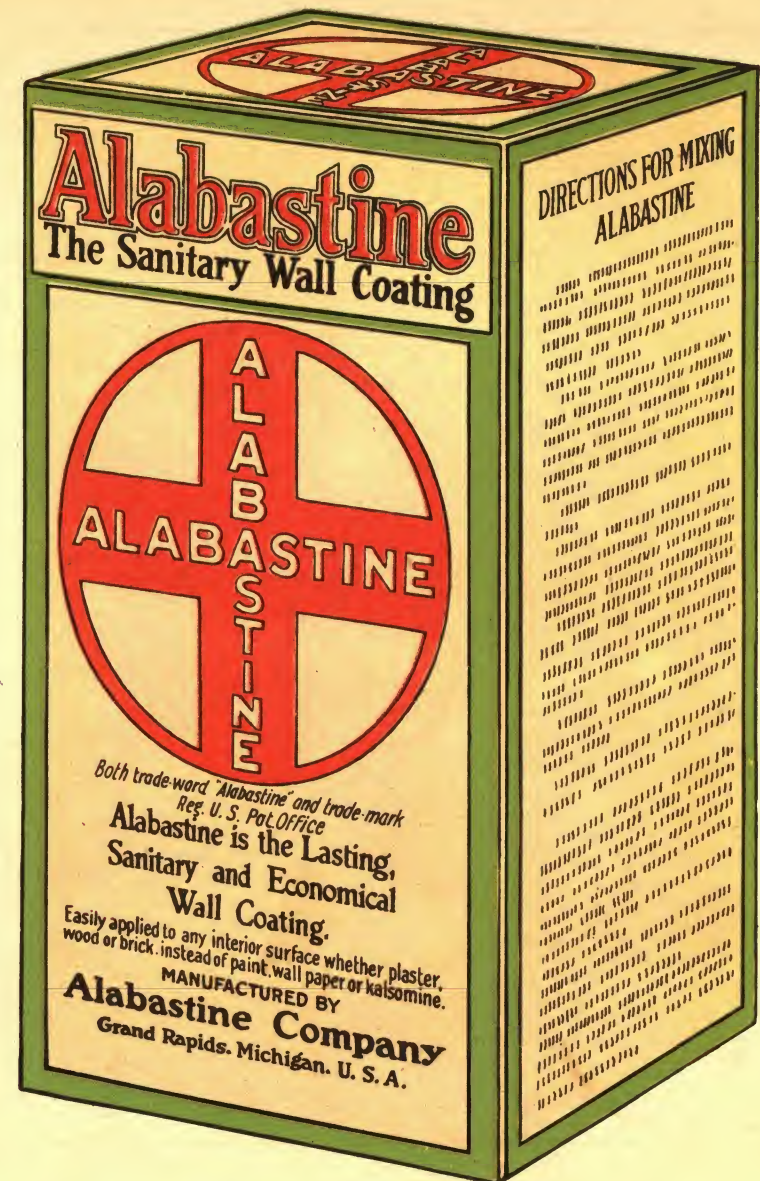


Color this with RED
exactly like the ex-
ample to the left.

"Allow me to thank you very kindly for the helpful samples and literature. I am quite sure I shall find it instructive and interesting to my students." (Signed) Miss A. H. Washington, Director of Practice Teaching, Winston-Salem, N. C.



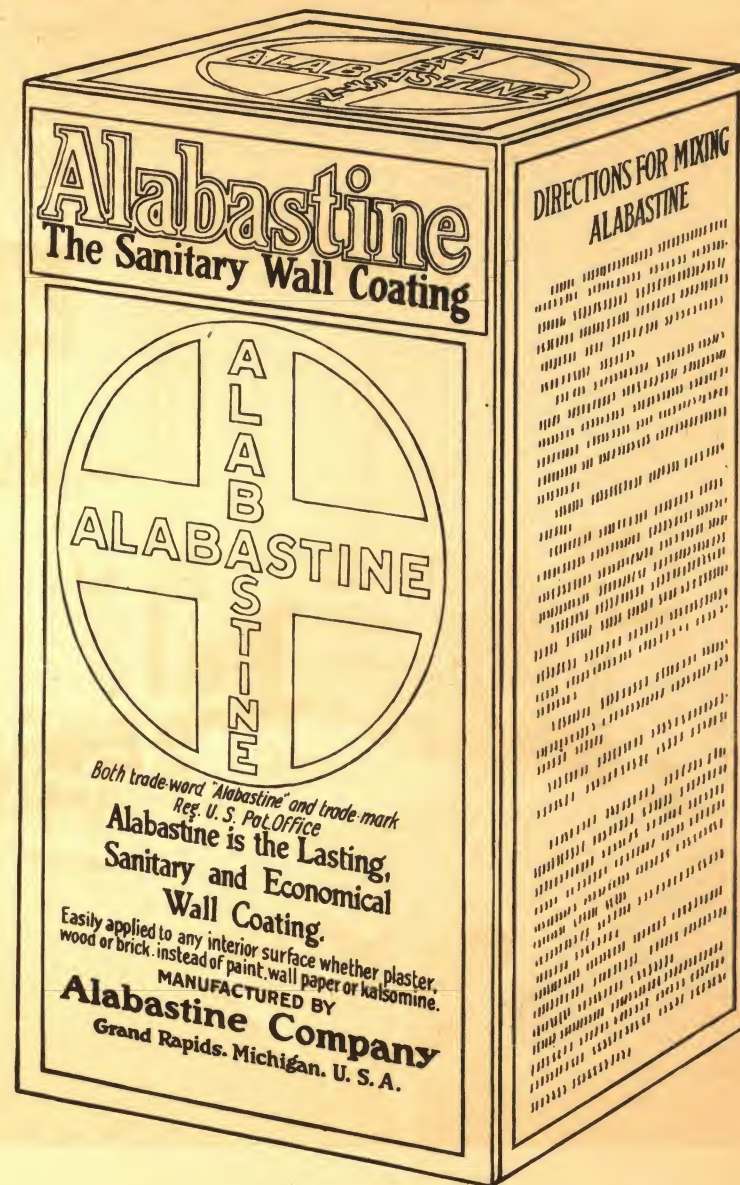
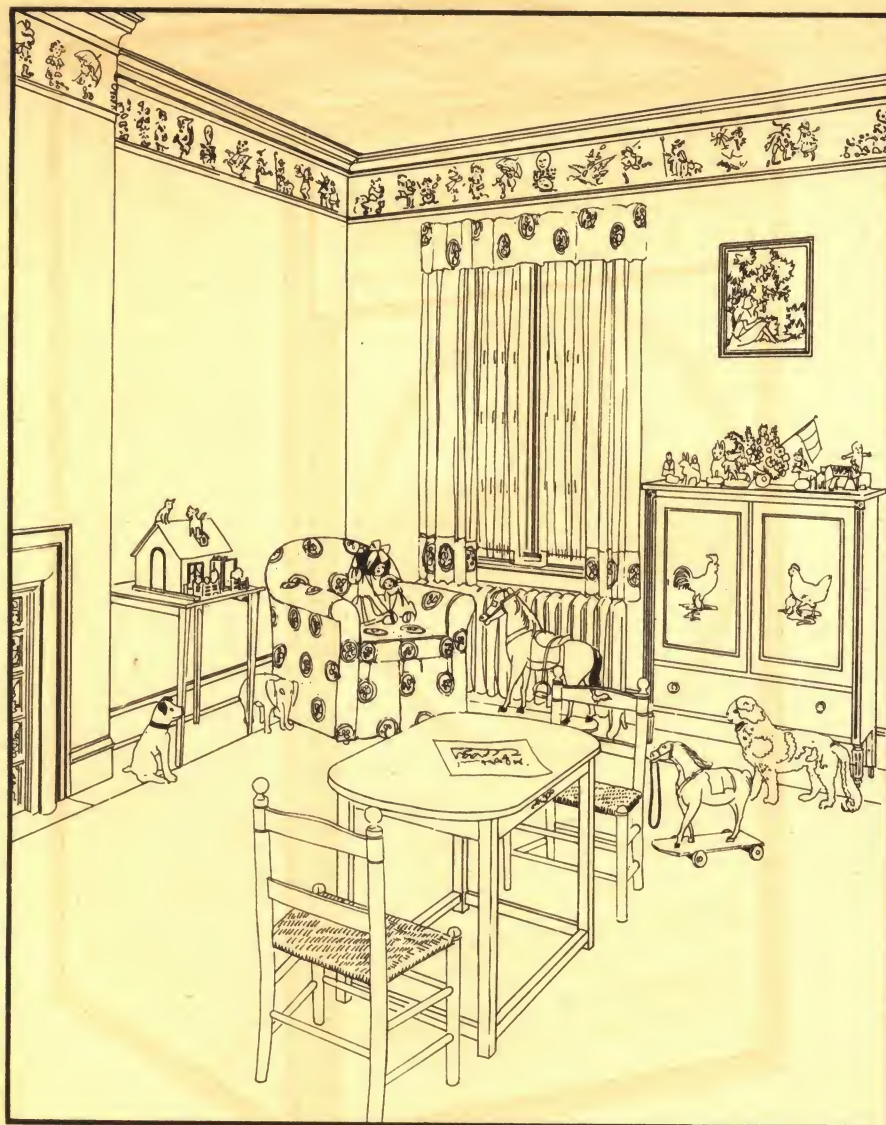
The child's room chosen to adorn this page takes a dainty, sun-kissed azure for its theme, and that his heart may get the fullest delight from the primitive colors that he loves, a dash of pale orange is added. The border on the curtains, the valance over the windows and the little armchair are all done in the same lovely chintz. To complete the childish pleasure, behold a Mother Goose ALABASTINE stencil between ceiling and wall!



The 5-Lb. Alabastine Package

Well known, trade-marked, assuring uniformity, dependability. Not a bad package in a carload or a trainload.

"The Color Scheme Demonstrator and other literature you sent me is very helpful indeed in Interior Decorating work." (Signed) Clover M. Sabin, Urban Home Demonstration Agent, Duluth, Minnesota.



After coloring the outline, children may copy the lettering under the colored original, with pen or pencil.

Color the above outline carefully being sure to follow the colored original in every detail. Note the cross and circle in RED is the Alabastine trade-mark which is on every genuine package.

ALABASTINE AS AN ART MATERIAL

(SPECIAL BULLETIN ON REQUEST)

Of Interest to School Boards, Art Supervisors, Teachers, Parents and Children

ALABASTINE Dry Positive Colors for Large Expression Work

Easel Painting in Kindergartens, Primary Grades and Homes — Posters and Stage Settings in Higher Schools — Professional Interior Posters and Window Decoration

With development of easel painting and large expression work in primary grades, demand has arisen for a color medium that is less expensive than painting materials ordinarily used. Large expression work demands that children experience no lack of material.

Alabastine has proved itself the ideal material for such art work. Its advantages demand your consideration.

1. Alabastine is inexpensive.
2. It is easy to mix.
3. It can be left standing and used again.
4. It can be put on any surface.
5. It is easily washed from hands and clothes.

Alabastine is inexpensive enough to be used freely by young children enjoying first experiences in use of color. Teachers know that cost of ordinary materials when used by large classes for easel painting soon mounts up to an impracticable expense.

Alabastine Dry Positive Colors cost so little that every child can enjoy working with plenty of color, which, with its utility and adaptability make Alabastine an educational material of unusual merit.

Easy to Prepare Ready for Use

The Eighteen Alabastine Positive Colors and black are quickly mixed with cold water in the proportions of one pint of water to one pound of dry powder, affording a vast number of beautiful variations.

If Alabastine is left standing after being mixed with water, just stir thoroughly before using. It will not spoil. Color for several days' use may be mixed at one time.

Apply to Any Surface

Alabastine produces results on any surface,—cloth, canvas, burlap, wall board, common wrapping paper, and print paper. This last—an inexpensive paper—is most commonly used for the work in kindergartens and primary grades. The adaptability of Alabastine Dry Positive Colors to any surface thus permits another economy.

Washes from Clothes

Alabastine, being soluble in water, is easily washed from hands or clothing, a quality mothers will appreciate.

Demand Increasing

Art supervisors, teachers, and school boards in many cities have recognized the value of Alabastine's advantages, and they have created a demand for Alabastine Positive Colors which is rapidly growing and spreading in primary schools throughout the country.

For Amateur Dramatic Scenery

Alabastine Dry Positive Colors have also gained a place in Dramatic Departments. They are extensively used in High Schools, Colleges, and Universities for scene painting, stage settings, backgrounds, poster panels and fresco painting for school pageants and plays, wherever color is used in quantity.

For temporary use in amateur productions the work is done on common wrapping paper; but Alabastine can be applied to wood surfaces and is often used for painting stage furniture. When a new color is required, the old can be sponged off.



Actual photograph of easel painting in the primary grades of one of the larger cities.

Murals in Alabastine

Alabastine Dry Positive Colors are so finely ground and smooth in texture that an artist can use them successfully for mural designs on plaster walls, etc.

Color scenes, soft and beautiful, and very pleasing decorative effects can be developed in Alabastine wall work.

For Window Decoration and Posters

Surprisingly good landscape effects are commonly obtained with Alabastine Positive Colors by window trimmers for their backgrounds.

Its suitability for poster work is thus demonstrated. The same qualities of low expense, any-surface-use, and color possibilities that recommend Alabastine to

window decorators and for school work make it invaluable for interior poster work.

Backgrounds commonly used are wall board, canvas, burlap, or paper. Alabastine works equally well on any of these mediums. Its soft, harmonious colors blend with merchandise on display.

Some of the Users

Alabastine Positive Colors have been used for a number of years in the School of Fine Arts of the University of Pennsylvania to produce beautiful architectural backgrounds for Biennial Balls and Pageants. Also in the following Grade Schools, Colleges and Universities for Art Work:

University of Kansas, Lawrence; Pageant Committee, School of Fine Arts, Philadelphia; State Normal College, Superior, Wis.; Public Schools, Pitman, N. J.; State Normal School, Glassboro, N. J.; Stickney School, Toledo, Ohio; Public Schools, Eddyville, Ia.; Public Schools, Louisville, Ky.; Public Schools, Chicago; St. Lawrence University, Canton, N. Y.; Gates Lane School, Kindergarten, Worcester, Mass.; Public Schools, Jackson, Mich.; Iowa State Teachers College, Cedar Falls, Ia.; Public Schools, Menominee, Mich.; Public Schools, Grand Rapids, Mich.; Vocational School, Madison, Wis.; Public Schools, Battle Creek, Mich.; Ashland Kindergarten School, East Orange, N. J.; Public Schools, Kindergarten and Primary Grades, Milwaukee; University of North Carolina, Chapel Hill, N. C.; Iowa State College, Child Care and Training Dept., Ames, Ia.; University of New York State, Potsdam Normal School, Potsdam, N. Y.; and many others.

Full directions are contained in each package

Alabastine Dry Positive Colors come in eighteen colors and black for large expression art work; besides twenty tints and white, intended primarily for wall decoration.

The Positive Colors, which include the primary colors, are easily combined and intermixed. When intermixed with the regular Alabastine tints or white, any known color may be produced.

Alabastine Positive Colors are packed in one and four-pound packages, except No. 4 purple, which comes in one-half pound packages only. White is packed in one and five-pound packages.

The Positive Colors are being stocked by Alabastine dealers everywhere in response to extensive demand, but will be shipped direct to schools, colleges and universities where dealers cannot supply them. Call on your dealer or write us.

Artistic Home Decoration

First reactions to inherent desires for beauty were crude. Knowledge progressed; walls were seen to be a part of whole color schemes; greater care ensued. Expensive materials within reach of the wealthy only were first used. Later on, means of beautifying walls were available to all, and bare walls became scarce.

This gradually led to crude patterns, insanitary wall coverings, and flat tints seldom correct.

When Alabastine was placed on the market it made possible inexpensive, sanitary effects in harmony with furnishings, leaving no excuse for ugliness. Alabastine's many color possibilities enable use of individual artistic instinct. Color is the basis of home decoration and walls the background of color schemes.

Discussion of the principle upon which tasteful, colorful wall adornment is achieved, is helpful. Color plates reproduced herein will give pleasure and instruction to children and assistance to parents.

Color for walls is the first consideration. You must have some knowledge of the principle of color harmony. **Read page one of this book carefully.** Proper co-ordination of walls, ceiling, floors and furnishings is necessary. Expert advice and large expenditures are not always essential. Understanding of styles of furniture made today, with a color scheme adopted as a guide to selection of draperies and rugs goes a long way.

In most cases materials at hand must be used and how to do it with these things is interesting.

With the main furniture in mind, the color scheme for the room is next. Furniture of a given type or period is not necessary.

Follow your color plan in rugs, fabrics, walls, ceilings, floors, and unflinchingly in any new furniture or accessories.

Often, all required with mirrors, pictures, and candlesticks is re-arrangement of present materials. With new purchases, freedom for personal taste is possible if color harmony is maintained.

Warm and Cool Color Effects

Warm colors are more cheerful than cool colors and you must consider this in decorating. A cool color for a sunshiny room is best—a grayed green, for instance, a warmer color, such as buff—a grayed yellow for a dark room. Study and experimentation will have much to do with your success.

Light and pale colors make a room seem larger; while dark and intense colors produce the opposite effect. A small, poorly lighted room appears larger and brighter with a soft, light yellow on the walls.

Proportions of Rooms

One problem a housewife faces in making rooms attractive is length, width and height, and she often wonders how to rectify such effects. Such faults can be materially remedied by placing a davenport or a long table across the room near one end, the arrangement of pictures to assist in correcting badly proportioned wall spaces, and the handling of corner spaces

so they will break the sense of angularity. In efforts to soften ugly lines, what woman has not wrongly placed a straight-backed sofa, a long table or upright piano across a corner? A wing chair or a small round table is better; but the chair should have near it a reading stand and lamp, lest it seem outside the social center.

A room too high or too low can also be greatly improved by proper wall treatment. A drop ceiling of twelve to eighteen inches with picture molding affixed at the lower edge will effectively decrease height; while high paneling or a suggestion of paneling through use of strips of molding about three feet nine inches from the floor will greatly reduce height. Remember that all horizontal lines bring the ceiling down while vertical lines raise it up.

Another influence that has much to do with the effect of height or lack of it is the arrangement of molding in the form of panels. Narrow panels add greatly to the height of a room that is otherwise too low; while broad ones reduce its apparent loftiness. In either case the panels add greatly to the room's artistic appearance. If they are colored in the same tint as the wall, they give light and shadows which vary the color and the effect may be yet more strongly accentuated by using a modification of the color in which the walls are treated.

A first requirement is a survey to determine whether a room is high or low ceiling, sunny or dark, and the purpose for which it is to be used. These decisions lead to color selections based upon the two general divisions of warm ones and cool ones.

For the Windows

Much of the artistic charm of a room depends on the window curtaining. It softens hard lines and breaks the monotony of flat surfaces. Velour adds warmth and richness, silk mellows the light, and gay cretonnes give coziness and cheer.

Neither price nor color need limit you in getting new things for the windows. There are damasks, velvets, friezes, brocades, brocatelles and reps, taffetas, satins and prints—the latter ranging all through machine-printed cretonnes, hand-printed linens and cottons of English Georgian design, Victorian pattern and a wide variety of French Toile de Jouy conception. These beautiful colored textiles range in price from the lowest figures up. Muslin, voile, scrim, net, gauze, poplin and light weight silk are the standard casement materials. These are best hemstitched or finished with a simple edge. Elaborate patterns or trimmings for these simple materials are in bad taste.

The curtains may hang as stately as tapestry or may be swept aside to tie back; but in the latter case do not drape them so they spoil the straight window line.

Valances are strictly in favor, lending themselves to any outline. Follow the pattern and you will discover that the designer expected you to do so and has provided a design to your hand.

Floor Coverings

Successful rooms owe much to harmony between floors and their coverings. Carpets or rugs should always remain backgrounds for objects placed upon them. Floor covering should be plain or of subdued design. Small rugs of more decided color or design may be thrown over it where suitable. Don't create too great a contrast between rugs and floor, for a dark rug on a light floor is as bad as the reverse.

In living room or dining room greater depth of color is desirable in rugs, draperies and furniture than in bed rooms, which are usually light in effect. Therefore dining-room and living-room floors should be darkened with stain and waxed but not highly polished.

Downstairs, rugs are best—used with discrimination. Do not place too many in a room and, if possible, have some similarity of color, pattern and texture. Domestic rugs have reached a high standard; and Wiltons, either in small, two-toned patterns or plain with borders of deeper tints, lend themselves well to desired decorative effects. In bed rooms, Scotch wool, linen and old-fashioned braided or woven rag rugs are best.

Rooms Reflect Personality

Rooms, like people, have personalities. They reflect in a greater or lesser degree the characteristics of those who occupy them.

The dining room, due to the formal type of its furniture, is less personal in its atmosphere than any other room. The living room with its books, cozy open fire, radio corner and reading lamp glow invites and encourages sociable and intimate discussion.

Nowhere is the individuality of the occupant so apparent as in the bed room. Here may be displayed those intimate souvenirs, keepsakes and photographs which have little meaning to others—and here delicate pinks and pale blues may be used in a girl's room without hesitancy and the various personalities of other members of the household exploited in wall colors and furnishings, even to the bizarre and exaggerated loveliness of Mother Goose designs in the nursery.

The Ideal Wall Treatment

There is no one element around which this personality can be rallied so simply and so readily as the treatment of the walls—and through no medium can this be accomplished with such ease and at such small expense as through the use of ALABASTINE. This simple water color furnishes an almost inexhaustible variety of tints and color effects which can be applied to plastered walls, rough or smooth, to burlap, canvas or wood; can be put on, over paint and is frequently applied over wall paper (particularly in places where the paper hides an uneven or badly surfaced wall), and can be applied by the housewife with the slightest possible expenditure of trouble and work.

ALABASTINE presents a durable and unfading surface, unchangeable except by the lodgment of smoke and dust.

Questions Regarding ALABASTINE and Their Answers

(Q)—*What is Alabastine?*

(A)—ALABASTINE is a high-grade water color for walls, made up to a uniform standard of quality. There is but one ALABASTINE, a standardized product, uniform and satisfying. It is not Kalsomine.

(Q)—*Is Alabastine an Experiment?*

(A)—ALABASTINE is a time-tried and accepted decorative medium; satisfactorily used in more than a million homes; continuously on the market for nearly fifty years. It stands today as the first, best and only thoroughly reliable wall tint that can be economically and easily applied by the housewife herself.

(Q)—*What are Kalsomines?*

(A)—Kalsomine is a general term applied to innumerable products of varying merits—sold under coined and fanciful names and manufactured from various materials. The name Kalsomine includes no suggestion of quality or merit.

(Q)—*Will Alabastine Fade or Rub Off?*

(A)—ALABASTINE is made so it will not fade, and remains durable indefinitely. Alabastined walls can be cleaned with wall paper cleaner.

(Q)—*Does the Point of Mixing with Hot or Cold Water Constitute the Difference between Alabastine and Kalsomine?*

(A)—By no means. Some of the poorest Kalsomine mixtures are made so they may be used with cold water.

(Q)—*What is the Comparative Cost and Advantage of Alabastine as Against Other Methods of Wall Treatment?*

(A)—More artistic and lasting results can be obtained at less expense through the use of ALABASTINE than with any other material on the market.

(Q)—*Can Alabastine be Used on Other than Plastered Walls?*

(A)—ALABASTINE works perfectly over wall board, plaster board, or any other solid interior surface.

(Q)—*Can Alabastine be Used Over Painted Walls?*

(A)—Hundreds of tons of ALABASTINE are being thus used. Where walls cannot be satisfactorily washed, and expense makes repainting impracticable, ALABASTINE is ideal. Grease, coal-soot or dirt should be sponged off before ALABASTINE is applied.

(Q)—*Can Alabastine be Used over Papered Walls?*

(A)—Yes, where paper is solid on walls. If figures in wall paper design do not contain aniline colors and are not raised figures, ALABASTINE usually produces good results. On plain ingrain or cartridge paper, enameled or glazed paper, fine results can be obtained.

(Q)—*Can Alabastine be Used over Both Rough, Sand-finished and Trowel or Smooth-finished Walls?*

(A)—Yes, walls may be left in the brown sand finish, floated down to what is known as a carpet float, then tinted or decorated in any way with ALABASTINE. Perfectly smooth walls are handled equally satisfactorily.

(Q)—*How Much Alabastine is Required to Do an Ordinary Sized Room?*

(A)—A package of ALABASTINE, under favorable conditions will cover about 350 square feet of smooth, nonporous surface. An ordinary room requires from two to three packages. The amount varies according to wall conditions, smooth, non-porous walls requiring much less than rough, porous ones.

ALABASTINE in Schools, Churches and Public Institutions

ALABASTINE has been most satisfactorily used for the decoration of thousands of churches, schools, theaters, hospitals and public institutions.

The walls of some of the most beautiful church auditoriums throughout the world bear ALABASTINE tints. We produce beautiful stencils of ecclesiastical design.

Schoolrooms, where the elimination of eye-strain is important, have been studied by experts of the ALABASTINE Company and proper colors have been scientifically ascertained by various universities resulting in recommendation of ALABASTINE Number 26 for ceiling with Number 52 for walls, or Number 26 for ceiling with Numbers 24 and 48 intermixed for walls.

ALABASTINE'S sanitary perfection makes it highly desirable for use on hospital walls.

Stencils and How to Use Them

We furnish stencils for room decoration to those cutting the word ALABASTINE from the face of packages and sending us two of them with 15 cents in coin for postage and packing. Stencils desired are selected from the stencil book we supply you on request.

In using stencils, carry little color on your brush or colors will run, smearing and ruining the work. Use strong ALABASTINE colors, put up in one-pound packages. Local dealers not carrying colors

(Q)—*How is Alabastine Prepared for Use?*

(A)—Simply—you measure out four pints of cold water to a five-pound package of ALABASTINE. Mix half the water with dry ALABASTINE. Stir thoroughly and thin down by adding the remainder of the water. Mix larger or smaller quantities in proportion. If it is winter and walls are cold and damp, warm water can be used. Don't add too much water.

(Q)—*Can Anyone Use Alabastine?*

(A)—Yes. Where a decorator is not available, anyone can do the work. Simple, complete instructions are on every package.

(Q)—*What Colors are Possible?*

(A)—There are twenty tints and white. By different combinations or intermixing, an endless variety of shades can be produced.

(Q)—*How Can These Combinations be Determined?*

(A)—By mixing a small amount of dry ALABASTINE in different proportions, wetting it and coloring a piece of paper or wall until you get the exact shade wanted. Thus harmony desired with any interior furnishings is secured.

you want can order for you and we will ship prepaid parcel post.

The ALABASTINE-OPALINE Process

You need not be limited to plain walls in these days of color emphasis, the ALABASTINE-OPALINE process providing a multi-colored, tiffanized effect deservedly popular and rapidly increasing in use. This simple process consists of the usual ALABASTINE coat, attractively affected with a second or third color applied with a sponge.

Substitutes Will Not Do

Any paint store or hardware store can secure ALABASTINE, so if offered something supposed to be "just as good" do not accept it, but order direct from us! Under such conditions we supply at regular prices and pay transportation charges. You need not be deprived of the advantages of ALABASTINE.

Use the ALABASTINE "Home Betterment Department"

If you desire sample cards and stencil books or advice and information on color schemes, stencil patterns, wall decoration or interior furnishings, we invite you to write us, as our many years' accumulation of data will be helpful on any work you may have in hand in home, school or church.

This service is absolutely free.

The ALABASTINE Company, 870 Grandville Avenue, Grand Rapids, Michigan, U. S. A.

Questions Regarding ALABASTINE and Their Answers

(Q)—What is Alabastine?

(A)—ALABASTINE is a high for walls, made up to a of quality. There is but a standardized product, fying. It is not Kalsomine

(Q)—Is Alabastine an Experiment

(A)—ALABASTINE is a time-decorative medium; sat more than a million hom the market for nearly fif today as the first, best a reliable wall tint that ca and easily applied by the

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